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Henri Temianka Correspondence; (adalton)

Alison Dalton

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Henri Temianka Correspondence; (adalton)

Description

This collection contains material pertaining to the life, career, and activities of Henri Temianka, violin virtuoso, conductor, music teacher, and author. Materials include correspondence, concert programs and flyers, music scores, photographs, and books.

Keywords

Henri Temianka, Alison Dalton, January 16, 1977, virtuosity in musical performance, culture, violinist, violin, chamber music, camaraderie, love, music education, Ivan Galamian, Jascha Brodsky, examinations, housing, Mormons, children, family, discontent, concert tour, music rehearsal, sonatas, Wolfgang Amadeus Mozart, Claude Debussy, instruments

Alisa

HAPPY DAY

HELLO

HAPPY DAY

Jan. 16, 1977

Dear Mr. Semianka,

I must begin by telling you how happy I am here in Philly and studying at Curtis. It's been quite some time since I felt so relaxed, organized and productive.

This first semester which has just past was somewhat tumultuous and I had many adjustments to make and problems to overcome. I can honestly say that the worst is over and I can and am buckling down to some intelligent practice and conscientious study.

In theory and selfge I received B's and in piano, French and violin with Mr. Gelmanian and Mr. Brodsky I received B+'s.

Although I'm pretty much an A student, I was very happy to receive such an overall good mark this semester considering all the strange problems I've had like a broken romance, frequent incompatibility with the family I live with, and the "eye-openers" of life in a big city.

I hope to get straight A's next semester and am working toward that end.

I'll be living with a young Mormon couple next year - if all arrangements work out. They live in south Philadelphia and are a 12 minute subway ride from school.

HAPPY DAY

HELLO

HAPPY DAY

The Masi family are wonderful people and I've grown quite close to them this year. They have 3 adorable little daughters and want me to feel free to do all my chamber and private rehearsals at home plus bringing friends home, etc.

If this arrangement does work out, I'll be very happy because I don't think another year with the Stephenson's would be profitable to either party and my parents don't want me alone in an apartment yet.

Right now I'm encountering a musical crisis and one which hasn't a real solution in the near future.

The trouble is one of trying to combine and use fully two completely different styles of playing: yours, which is very subtle, impressionistic and sensuous and Mr. Galassi's which is very forceful, clear cut and dry.

I like both styles very much and don't want to forfeit one for the other but they are opposites and I don't know how to combine both. It would be simple if the ~~problem~~^{solution} involved switching from one piece or passage's mood to another using the two styles but, unfortunately, with the change must also come a change in bow grip and I can't go doing something so dramatic right in the middle of a piece, can I?

I guess the best advice would be to just experiment, right?

The Callum foundation has instructed me to send the Francino to L.A. for inspection this summer since I can't take it to Europe with me. I'm trying to get a Curtis instrument to use during the summer in Europe and at home in July & August. I'll be giving a recital at ByU in August on that instrument. I'll be playing the Mozart D⁺, Barber concerto and the Debussy son.

I'm in excellent health and feeling great except for a fall I took on the ice flat on my back and got a mild concussion on my head. I'm o.k. now, though.

I miss you very much. Take care. Yours always,
Austin

[[Nick Dante 8/31/17]]

[[Henri Temianka Correspondence
Alison Dalton
Letter #4]]

[[Page 1 – Letter]]

Alison

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